THE RAGTIMER

NOVEMBER 1972

DECEMBER 1972

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

RECORDS FOR SALE

As a service to members, THE RAGTIME SOCIETY Inc. is currently in a position to fill orders for the following records. All prices quoted include charge for postage.

ASCH RECORDS - $6.50 each

AHS 3528 THE NEW RAGTIME GUITAR (Solos and Duets)
David Laibman and Ernie Schoenberg
(Includes Castle House Rag, Stop Time Rag, Red Carpet Rag, Ragtime Oriole, Temptation Rag, Eccentricity Rag & others)

ATLANTIC - $6.00 each

SD 1613 THE MANY FACES OF RAGTIME - Turk Murphy & Band
(Includes Mississippi Rag, Euphonic Sounds, Original Rags, The Cascades, Grace And Beauty, Dusty Rag, Climax Rag & others)

ARHOOLIE - $6.00 each

1058 NEW ORLEANS RAGTIME ORCHESTRA
(Includes Creole Belles, B&W Rag, The Entertainer, The Ragtime Dance, The Chrysanthemum, Maple Leaf Rag & others)

VANGUARD - $7.00 per set of 2 records

VSD 39/40 MAX MORATH PLAYS THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS. (See Record Review by Tex Wyndham in this issue of THE RAGTIMER)

BIOGRAPH - $6.00 each (Piano Roll Recordings)

BLP1008Q Vol. 2 SCOTT JOPLIN 1900 - 1910
(See Record Review by Tex Wyndham in this issue of THE RAGTIMER)

SHEET MUSIC - COLLECTOR'S ITEMS

(Now Offered Individually)

Early large-size original printings of Colorful Sheet Music (Limited Supply)

CM-637	Dynamite Rag (Biese-Klickmann) 1908	$2.50
CM-638	Louisiana Rag (Block) 1911	$2.50
CM-639	Turkish Trophies Rag (Sara B. Egan) 1907	$2.50
CM-640	Wedding Bells Rag (Coney) 1910	$2.50

For Sheet Music & Folios (Deletions, Reinstated & New Listings)

See Page 6 of this issue of THE RAGTIMER

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

The Officers and Directors of

THE RAGTIME SOCIETY Inc.

send

Best Wishes and Greetings
of THE SEASON

To Every MEMBER of our
SOCIETY

May the cheer of Ragtime
be a door to your happiness

Once again THE RAGTIMER reaches the end of another year with warm thanks to the MEMBERS of the SOCIETY for the loyal support received. It is a pleasure to wish you a HAPPY NEW YEAR.

The tenth anniversary celebrations of our SOCIETY are now complete. The buildup in RAGTIME STEAM during 1972 has made THE RAGTIME SOCIETY Inc. a stronger organization. It is your interest that has made it all possible. In terms of recordings produced, radio and TV programs, live concerts, magazine articles and newspaper reporting of events, there has probably been more attention given to RAGTIME this year than in any other year in history. We are proud to be part of that greater scene.

Stimulation produces impetus. NOW is the time to ride with the momentum which must follow. Renewals for 1973 membership in the SOCIETY, are coming in at an encouraging rate. If YOUR RENEWAL is not yet in, MAIL IT NOW! Go out and "sell ragtime!" Bring at least one new member into the ragtime fold. RAGTIME LIVES because you want it to live!

This issue of THE RAGTIMER is larger than usual for the reason that much of the regular precious space is devoted, for the record, to a tenth anniversary historical outline of our own SOCIETY. We hope it will bring you many pleasant recollections.

A nostalgic and special companion article has been written for us by Toronto member W. J. (Bill) McCrostie covering the golden ragtime years of Toronto's famous CLUB 76.

The 8th Annual Bash took place on the weekend of October 14th, 1972. A report of that affair is included with this issue along with a pictorial sampling.

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Weston, Ontario, Canada. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $5.00 per year and includes all issues of THE RAGTIMER published during the current year.

RECORD REVIEW

by
TEX
WYNDHAM

Vanguard VSD 39/40 'Max Morath Plays The Best Of Scott Joplin and Other Rag Classics'

Selections: Record One - Original Rags, Scott Joplin's New Rag, Euphonic Sounds, Hilarity, Country Club, American Beauty, St. Louis Rag, Cottontail Rag, Patricia Rag, Silver Swan, Quality, Elite Syncopations, Gladiolus Rag, The Cannonball.

Record Two - The Entertainer, Slippery Elm, A Real Slow Drag, Ragtime Nightingale, The Ragtime Dance, Alabama Jigger, The Cascades, Swipesy Cakewalk, Russian Rag, Grace And Beauty, Polyragmic, Carrie's Gone To Kansas City.

Biograph BLP 1008Q 'Scott Joplin Ragtime - Volume Two'

Selections: Cascades, The Favorite, The Strenuous Life, Gladiolus, Nonpareil, Felicity Rag, Fig Leaf Rag, Search Light, Rose Leaf Rag, Swipesy, Peacherine Rag, Something Doing, The Sycamore, Stoptime Rag.

Biograph BLP 1007Q 'Broadway Rhythms'

Selections: I Want To Be Happy, Tea For Two, Shuffle Off To Buffalo, I Only Have Eyes For You, Medley From 'No No Nanette', Forty-Second Street, About A Quarter To Nine, She's A Latin From Manhattan, By A Waterfall, Gold-Diggers Lullaby, I've Got You Under My Skin.

Vanguard's handsomely produced ragtime set of Lps by Max Morath, issued in a double sleeve containing interesting and informative liner notes by Rudi Blesh, is a 'twofer' -- the entire package listing for the price of only one Lp. At this price, and maybe at any price, it is the best ragtime bargain to come along in some time.

The first Lp consists of fourteen recently recorded piano solos by Morath. It is a marvelously selected program of high-quality rags, ranging from the high-spirited and stomping to the delicate and graceful. Half of them are Joplin rags, including the recently-discovered 'Silver Swan' which is getting its first Lp treatment here. In fact, many of these will probably be new to your turntable; 'Country Club' has previously appeared on Lp, as far as I know, just in the abbreviated version in Knocky Parker's Joplin set on Audiophile, while Lamb's marvelous 'Cottontail' and 'Patricia' only appeared on the long unavailable Folkways Lp which Lamb himself recorded in his later years.

In addition to a technique that places him among the top ranks of today's ragtime pianists, Max brings a wealth of ragtime lore to this material; the combination results in nuances of interpretation that, while new to these ears, sound exactly right in every case. This quality is particularly evident on the more introspective and graceful rags, where slight ritards, smooth tempo changes, contrasting soft and loud passages, and other devices familiar to trained pianists but too seldom used in interpreting rags, operate to bring out the richness and depth inherent in the compositions. Listen, for example, to the delicacy of Max's performance of the interlude in 'Scott Joplin's New Rag' or the suspense created by the hesitation as he begins the descending run in the first strain of 'American Beauty', and you'll see what I mean.

Conversely, there's enough straight-ahead damn-the-torpedoes ragtime piano here to satisfy you ragtimers who like your music undiluted with subtlety. Scott's difficult 'Hilarity', for example, moves along effortlessly at a pace that would disembowel most ragtimers; Turpin's 'St. Louis Rag' steams right along; and Max really lays it down, bringing the Lp to a stomping conclusion, with Northrup's 'The Cannonball'.

The second Lp is a reissue, remastered, of Morath's 'The Entertainer', which has been available through The Ragtime Society for some years. It contains twelve rags scored for Max's Original Rag Quartet, consisting of his own piano; Jim Tyler, banjo; Al Harris, guitar; and Bill Turner, string bass. If you've never heard this group, it presents the freshest sound brought to ragtime in decades.

Most of the time the lead alternates between piano and single-string banjo, with the supporting instruments handling the inner voicings. The arrangements are tight, intricate, and just right, providing a light, airy sound over a steady rhythmic pulse. The quartet is made up of talented and carefully rehearsed musicians who carry off obviously difficult arrangements with ease.

Once again, the program focuses on Joplin, with five tracks of his compositions. However, this Lp also covers the ragtime field, including a Tin Pan Alley rag, Cobb's 'Russian Rag', and a contemporary rag, Morath's tricky 'Polyragmic'.

Ragtime is broad enough to encompass all kinds of tastes, and in reviewing Lps, I've tried to keep in mind that one man's masterpiece may be another's trivia. However, I can find no fault whatsoever in this set and regard it as an indispensable purchase for ragtimers. If you don't find quite a bit in these Lps that you really enjoy, I don't see how you can claim to like ragtime.

The wide publicity given to Scott Joplin in recent years has produced a fair number of excellent Lps primarily or exclusively devoted to his work. The second such record in Biograph's series of piano roll Lps made up by piano roll expert Mike Montgomery is the first one in the series consisting entirely of machine-cut piano rolls. Without a live performer involved, the compositions alone provide the interest for the listener, and there could be no better choice in that direction than Joplin material.

As with the Morath set, a number of the tunes on this record appeared only on the Parker Lps. Here we have the full treatment, with 'Nonpareil' and 'Search Light'. They make up a varied and thoroughly satisfying program.

Tempos were selected by Mike Montgomery and Trebor Tichenor, who also jointly wrote the detailed liner notes containing thoroughgoing data regarding the compositions and the rolls. The tracks do not have quite the "presence" of hand-played rolls, but the speeds are so well chosen that the performances sound less mechanical than most other Lps of machine-cut rolls that have appeared on the market. The fidelity is excellent, and this Lp can be recommended to piano roll fans and ragtimers who want to include the above titles in their Lp collections.

For the sake of completeness, we have also listed above an additional Lp in the Biograph series that has little appeal to ragtimers but which may be of interest to piano roll fans. Apparently produced to capitalize on the success of the New York revival of "No No Nanette", it contains primarily recordings of sing-along rolls of tunes from that show plus several of the musical films of the thirties. The selections are played well enough for the most part, and the tunes reflect the generally high level of the popular and show songs of the period. Perhaps the item of most interest here is a medley roll of "No No Nanette" tunes played by their composer, Vincent Youmans.

A special stone must be cast at the liner notes on this Lp, which are far below the high standard set on the other Lps in this piano roll series. As written by one Michael Brooks, the notes contain no worthwhile information about the rolls, the songs, the shows, the movies, the composers, or anything else -- rather out of character for Biograph, a label which has been designed primarily for collectors of specialized taste who would want such information. Moreover the casual, offensive and, yes, disgusting flavor of the liner notes is an insult to the material included in the Lp. At any rate, this Lp can certainly be recommended to piano roll addicts, nostalgia buffs and connoisseurs of repulsive liner notes.

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Continued from Page 2.

SHEET MUSIC and FOLIOS

Notice Of Deletions From July 1972 Catalogue

CM-625	Red Slipper Rag (Glen Rowell) 1965	(Page 5)
CF-804	34 Ragtime Jazz Classics (Melrose)	(Page 6)

(These items are no longer available)

Notice Of Additions To July 1972 Catalogue

Reinstated

CF-805 MAX MORATH'S RAGTIME GUIDE (Tro Hollis)
(Formerly called Guide To Ragtime by Max Morath)
The new edition contains added material. Includes interesting foreward by Max Morath, 43 Rag songs and solos made up of the songs, cakewalks, classic ragtime and Modern rags. An absolute must $4. 00

Sheet Music and Folios (Continued from preceding page)

CF-807 THE BEST OF RAGTIME FAVORITES (Hansen) $4.00
(See THE RAGTIMER Sept./Oct. 1972 for details)

SR-001 Maple Leaf Rag (Joplin) 1899
Price $1.00 postpaid with any minimum order of $2.00

Notice: The Back Cover of this issue of THE RAGTIMER illustrates the original, first printing, 1899 cover of Maple Leaf Rag. The Society's reprinted copy of the rag includes a black and white reproduction of the original cover. No Ragtimer should be without a personal copy.

COMMERCIALLY PUBLISHED SHEET MUSIC

New or Reinstated Additions To July 1972 Catalogue

(These are available at $1.00 each postpaid except as otherwise indicated)
Please Note: Minimum order $2.00

Reinstated

CM-612 Porcupine Rag (Chas. L. Johnson) 1909
CM-616 Twelfth Street Rag (Bowman) 1914
CM-617 Tickled To Death (Hunter) 1901
CM-619 That Teasin' Rag (Jordan) 1909
CM-620 Persian Lamb Rag (Wenrich) 1908
CM-622 Good Gravy Rag (Belding) 1913
CM-623 Hot Chocolate Rag (Lange-Franklin) 1908

We now have a limited supply of three Scott Joplin compositions which are not included in the New York Public Library 2 Volume set of THE COLLECTED WORKS OF SCOTT JOPLIN:

Reinstated

CM-602 Searchlight Rag (Joplin) 1907

New Additions

CM-629 Fig Leaf Rag (Joplin) 1908
CM-630 Rose Leaf Rag (Joplin) 1909

New Additions

CM-631 Happy Rag (Grady) 1913
CM-632 Old Swanee Rag (Grady) 1913
CM-633 Pigeon Wing Rag (Chas. L. Johnson) 1909
CM-634 That Dixie Rag (Moulton) 1912
CM-635 That Fussy Rag (Smalley-Platzmann) 1910
CM-636 That Madrid Rag (Lenzberg) 1911

MUSIC REPRINT CLUB NEWS
CHAPTER VII

Final Mailout - Eight reprints make up the final group.

Pin Cushion Rag 1909 (R. G. Grady) Leven Music Co.
Medic Rag 1910 (C. L. Woolsey) Jerome H. Remick & Co.
The Phantom Rag 1911 (Violinsky & Brown) J. Fred Helf Company.
Ragtime Jim Rag 1912 (A. Fred Phillips) Jerome H. Remick & Co.
Queen Raglin Two Step 1902 (A. E. Henrich) A. E. Henrich.
A Cotton Patch-Rag Two Step 1902 (Chas. A. Tyler) J. W. Jenkins Sons' Music Co.
A Rag-Time Joke March & Two Step 1905 (Andy L. Burke) Andy L. Burke.
The Blue Grass Rag 1918 (Chas. Straight) The Joe Morris Music Co.

"Pin Cushion" is written in the favourite piano keys of G and C. The rag is pleasant to the ear and falls comfortably under the hands. These conditions offer an excellent opportunity for the practice of the left hand in ragtime structure, in fingering, in timing of runs and for general octave work in both hands.

"Medic and Phantom Rags" offer more of a challenge. "Ragtime Jim" is called a "Jumpy" rag, with happy music to suit the name. "Queen Raglin", "Cotton Patch" and "Rag-Time Joke" carry the earlier mood of ragtime.

The final number of the Chapter named "The Blue Grass Rag" by Charlie Straight calls for some pianistic dexterity and skill. It is worth the effort for ragtimers who also enjoy the later novelty piano solo works of composers like Felix Arndt (Nola 1921), Zez Confrey (Kitten On The Keys 1921) and Roy Bargy (Jim Jams 1922). The Blue Grass Rag belongs to the bridge between piano ragtime and the white school of piano jazz. It is not to be confused with the development of stride piano as played by James P. Johnson and his followers. Blue Grass is the kind of composition that is called a rag and can be strictly played like a rag. But here too is a one step which yearns to swing like jazz. Don't let it shake your ragtime cool!

Notice: CHAPTER VII reached the hoped for total of 24 rags. This was possible because of the gratifying response from SOCIETY members. We are indebted to Roger Hankins of Boston for his special assistance in helping to bring this collection of music together for reprinting purposes. In the event another Chapter is decided upon, the announcement will appear in a future issue of THE RAGTIMER.

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NOTICE

The "SCOTT JOPLIN REDISCOVERED" series and "LETTERS" from members will be continued in future issues of THE RAGTIMER.

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THE RAGTIME SOCIETY INCORPORATED

A TIME FOR RECAPITULATION

1962 - 1972

By Jack Cuff

The ending of the tenth anniversary celebrations of our Society would not be complete without a looking back on some of the happenings since 1962. The Ragtime Story of that period is essentially a story about people. Before moving to the recording of an historical outline of THE RAGTIME SOCIETY, it seems proper to consider certain related events.

OUTWARD DEVELOPMENTS

For a period of time our Society moved along side by side with The Ragtime Review of St. Louis which began its quarterly publication Volume 1, Number 1 in January of 1962 largely through the efforts of Trebor Tichenor and the late Russell E. Cassidy. This fine publication continued until the Volume 5, Number 2 issue for April 1966. Russ wrote a touching last chorus as he spoke of his sickness and inability to continue. He also expressed his own realization that Trebor could not carry on alone with the publication. Russ still had a devotion to the Ragtime Cause and even though he could not carry on he did not want to see readers deprived of ragtime news. In his closing editorial he put it this way: "I would like to make a modest plea for your support of THE RAGTIME SOCIETY, Box 8, King, Ontario, Canada. Since they will be your only source of Ragtime Information, they will need all the support you can give them."

On July 4th, 1966 Russ died in Denver but not before he had sent along to our Society, The Ragtime Review files of unpublished material including a biography of Joseph Lamb written by Russ in 1961. That biography became a tribute to the memory of Russ Cassidy in our Society's Newsletter Volume 5, Number 4, 1966. When I attended the 7th Annual National Ragtime Festival at St. Louis in June of 1971, I discussed the fate of The Ragtime Review with Trebor Tichenor. We both agreed that the material published in The Ragtime Review over its 4 1/2 year lifetime should not be lost. Trebor readily gave his consent, in behalf of that publication, to our Society for reprinting rights in the future.

Another development over those years was the formation in May of 1967 of The Maple Leaf Club at Los Angeles. In the same month Volume 1, Number 1 of the Rag Times was published as a single letter sheet. Since then The Maple Leaf Club has flourished as a parallel organization to our own with a polished and informative bi-monthly magazine.

Events of the last two years have generated a wider interest in the musical works of Scott Joplin. Recording artists playing ragtime piano leaned heavily on the compositions of Joplin. The publication in 1971 of Joplin's collected works by the New York Public Library under the editorial guidance of Vera Brodsky Lawrence increased interest still further in Scott Joplin as an American composer of note. Concerts of special significance directed even more attention to the importance of Joplin as a composer.

Late in 1971 the New York Public Library performing arts division sponsored a Joplin concert when excerpts of his 1911 opera "Treemonisha" and other compositions were performed. Then came the Major presentation of the opera in January 1972 at Atlanta. The opera "Treemonisha" was again performed in August of this year at Wolf Trap Farm Park near Washington D. C. It is anticipated that further presentations will take place in the future.

INCORPORATION OF THE RAGTIME SOCIETY

Turning inward then, it is pleasant to review a period of unbroken progress since 1962. Perhaps the most important impact on our Society was its incorporation on June 30th, 1970 as a non-profit corporation. Having decided on incorporation, Mr. John B. Lawson of the law firm of McCarthy and McCarthy was retained to carry through with the legal aspects. The applicants for incorporation in behalf of THE RAGTIME SOCIETY and as first directors were Jack Aldred, Anne Arpin, John Arpin, Jean Cuff, Jack Cuff, John Fairhead, Idamay MacInnes and Baron McCormick. All the required financial and related statements were prepared by Jack Aldred in his professional capacity of chartered accountant.

Following receipt of Letters Patent issued by the Province Of Ontario several meetings were held resulting in execution of the first By-laws, the election of officers, the passing of a banking resolution and the appointment of auditors. The first officers elected for the 1970-1971 term were John Arpin-President, John Fairhead-Secretary and Idamay MacInnes-Treasurer.

After the finish of the first fiscal year on June 30th, 1971, Anne Arpin and Baron McCormick left the Board of Directors and Allen MacInnes was subsequently appointed a director. Following the annual meeting October 25th, 1971, John Arpin and John Fairhead expressed the desire to actively continue on the board without the responsibility of being officers. The election of officers for the 1971-1972 term took place December 5th, 1971 and named Idamay MacInnes-President, Allen MacInnes-Secretary and Jean Cuff -Treasurer. Jack Aldred left the board at the end of 1971 but not before he had shepherded the Society through an accounting of its first year of operation.

As matters stand currently, the work is generally divided up along the following lines. Idamay MacInnes acts as chief executive. John Arpin functions in an advisory capacity and assists Idamay with public relations. Allen MacInnes wears several hats with the heavy load created from combining the jobs of Society secretary, membership secretary and corresponding secretary. Jean Cuff carries on a dual role as Treasurer, and the responsibility for handling music record sales. Since the beginning of 1971 THE RAGTIMER has been handled by a joint committee consisting of Jack Cuff-Editor, John Fairhead-Production Manager and Allen MacInnes-Circulation Manager. At the beginning of 1972 we were fortunate in acquiring the help of Marjorie and Mark Wittman who have taken charge of our sheet music sales and storage. We have come a long way since the early beginnings.

HOW IT ALL BEGAN

The first meeting of record of THE RAGTIME SOCIETY resulting in its formation was held on January 19th, 1962 at the Toronto home of Mr. and Mrs. Allen MacInnes.

Interest in the revival of Ragtime had been slowly growing in Toronto for a few years prior to the founding of the Society. The research and writings of Rudi Blesh and the late Harriet Janis had resulted in the publication in 1950 of their book "They All Played Ragtime." This work had become and remains the definitive history of Ragtime. Their discovery that Joseph Lamb was still alive returned Joe to prominence as a composer of Ragtime. Folkway Records produced an album played by Joe at his Brooklyn home in August of 1959. The album title was "Joseph Lamb: A Study In Classic Ragtime."

The banner of the Ragtime Revival was firmly planted in Toronto in 1959 with the arrival of Robert "Ragtime Bob' Darch and his Cornish Upright Grand Five Pedal Saloon Piano at the opening of the new "Club 76." It was due to Bob's efforts that Joe Lamb returned in triumph to Toronto where Joe's initial efforts as a composer, Celestine Waltzes, were first published by Harry H. Sparks. Joe died the following year on September 3rd, 1960.

The Toronto "Club 76" became the regular meeting place of Ragtime Devotees. Visits by the already legendary Eubie Blake and a versatile Max Morath, and the accomplished Johnny Maddox added fire to the ragtime revival in Toronto. As a booster of ragtime there was no one to be found who was more enthusiastic than Bob Darch. His famous remark "Ragtime dead? Hell it ain't even sick!" was far from being an anachronism in Toronto.

The small group which later formed THE RAGTIME SOCIETY soon fell under the spell of ragtime and its classical overtones. Then there were the repeated urgings of Darch, as he regularly returned to the club to perform and talk about ragtime, that something should be done to find, preserve and further promote the music. The search commenced. Contacts through correspondence began to increase. Long forgotten ragtime sheet music and piano rolls were being rediscovered with increasing frequency.

Toward the end of 1961 the casual and informal discussions of three couples, Mr. and Mrs. John Fisher, Mr. and Mrs. Jim Kinnear and Mr. and Mrs. Allen MacInnes, began to crystallize into the desirability of forming a society devoted to Ragtime.

THE SOCIETY IS FOUNDED

We move then to that eventful meeting of January 19th, 1962. Those present were John and Mary Fisher, Jim and the late Holly Kinnear, and Allen and Idamay MacInnes. It was their decision that the new organization be called "THE RAGTIME SOCIETY" and that its purpose was best described by the words "Dedicated To The Preservation Of Classic Ragtime." These appellations have survived the test of time. Officers were named. John Fisher became Chairman, Jim Kinnear was named Secretary and Idamay MacInnes became Treasurer. Because Jim Kinnear lived near King, Ontario, the first address of the Society became P. O. Box 8, King, Ontario, Canada. The most important effect of that meeting was the founding of a lasting Society.

It was decided to prepare and send out a promotional letter to ragtimers already known through contact and correspondence and to other persons believed to be interested in ragtime. Accordingly, a letter dated January, 1962 was sent out over the signature of

John A. Fisher as Chairman. The following is a quotation of the opening paragraphs of that historic letter:

> "As it states on our letterhead, the aim of the Ragtime Society is the preservation of Classic Ragtime. Toward this end we hope to do everything reasonable to bring as much information and music as we can on Ragtime to the attention of the enthusiast and to the person who wants to learn about Ragtime.
>
> This music is not jazz; it is not Honky Tonk; or Ricky-Tick. It is not an improvised style of a few professional entertainers. Classic Ragtime is the piano music composed by relatively few people, most of them from Missouri, and played in North America during the period 1897-1917.
>
> We are writing to you as we feel you may be interested in becoming part of this Society....."

In the following month the first official newsletter to members was issued by the Society and is known as Volume 1, Number 1 - February 1962. The newsletter began with the sentence, "It is very gratifying to find so many Canadians and Americans interested in Classic Ragtime." That newsletter listed all the known publications, sheet music and records then available commercially. It spoke of plans to reprint Classic Ragtime sheet music in public domain and of a desire to reproduce piano rolls. Piano rolls were sold by the Society for a period of time but it proved impractical to proceed with their reproduction. It was discovered that ragtime rolls were available commercially (see THE RAGTIMER Jan/Feb 1972 for the most recent listing of Q. R. S. rolls) Reissue rolls were also available from privately-cut sources.

The second newsletter dealt with the subject of performers and discussed the activities of certain surviving originals and present day professional pianists associated with ragtime. The list then consisted of Eubie Blake, Luckeyeth Roberts, Joe Jordan, Bob Darch, Max Morath, Wally Rose, Johnny Maddox and Trebor Tichenor. The newsletter also paid tribute to the late Joseph Lamb. Soon after, a Joseph Lamb memorial concert took place at Massey Hall in Toronto on May 4th, 1962, with Robert Darch and the Toronto Symphony Orchestra performing the composer's music to a capacity audience of more than 2500 persons.

THE EARLY YEARS

From the beginning it was apparent that the Society had a role to play and that it was filling a need as evinced by its rapid growth. By the end of 1962 the Society had reprinted ten otherwise unavailable rags on the basis of one per month as follows:

Original Rags - Joplin	Mississippi Rag - Krell
Elite Syncopations - Joplin	Sensation Rag - Lamb
Sunflower Slow Drag - Joplin/Hayden	Harlem Rag - Turpin
Frog Legs Rag - Scott	Swipsey - Joplin/Marshall
St. Louis Rag - Turpin	Live Wires Rag - Shepherd

In the following year 1963 a big boost was given to the preservation of Classic Ragtime with the publication of "100 Ragtime Classics Selected by Max Morath" by Donn Printing Company Inc. of Denver. This book has since become a collector's item. Along

with the publication by Melrose of 34 Ragtime Classics, the immediate demand for reprinted ragtime music became temporarily satisfied. The Society then took on its first Lp recording project - RSR-01 "Classic and Modern Rags" played by Tom Shea. The record was so favourably acclaimed that plans began for more recordings. Chairman John Fisher served the membership well as editor of the monthly newsletter through the first two years of the Society's existence. But before he withdrew from active participation the period ended with the reprinting of "Maple Leaf Rag" photographed from the first edition of 1899 including the original cover (See back cover of this issue of THE RAGTIMER).

1964 became a sad year for Jim Kinnear and his two sons with the loss of Holly, a wife and mother, who died on August 13th following a lengthy illness. Holly had given her support as long as she could to the Society. In 1964 and 1965 Jim carried on with the newsletter virtually alone at first and then gained increasing assistance from Bob Ashforth who became editor late in 1964. Reprinting of individual rags continued into 1964 but a new form of proceeding came with the introduction of the first music reprint chapter.

A big project started by the Society in 1964 was the limited edition reprinting plans of Scott Joplin's 234 page opera in Three Acts "Treemonisha". It would mean the first time to become available again since the original printing in 1911 at Scott Joplin's own expense. It was not until 1966 due to the help of John Hill who took charge of the Treemonisha project, after a long period of uncertainty, that the reprinted opera was finally ready for distribution.

A second important happening of 1964 was the holding of the first Society "Bash" in December at the home of Jim Kinnear which was named "The Red Carpet Saloon" for the occasion. While Jim's P. O. address was King, Ontario, his residence was located in a community area known as Temperanceville. Hence the event was publicized as likely to be the most memorable "Bash" since the repeal of prohibition. The annual event has been changed in locale many times since, but the original descriptive term "Bash" started in fun, has stuck through the years. During 1964 Tom Shea recorded his second record for the Society "Prairie Ragtime". This was followed in 1965 by arrangements with John Arpin for his first ragtime recording "Concert In Ragtime".

THE MIDDLE YEARS OF CHANGE

During 1965 John Fairhead began giving Bob Ashforth and Jim Kinnear a hand with the newsletter. John Arpin had begun to take an active interest in the affairs of the Society. He became Chairman in 1966 filling a position that had remained vacant following the retirement of John Fisher at the end of 1963. During 1966 a fine recording was produced by the Society called "Ragtime Down The Line" capturing the ragtime style of Charlie Rasch. As previously stated a completion of the "Treemonisha" project was realized. A study was started with a view to replacing the newsletter with a magazine format. Dick Flohil provided his expertise in the considerations. By the end of 1966 the Society suffered the loss of another of its founders from active participation, in the person of Jim Kinnear, along with the added loss of Bob Ashforth.

It is to the lasting credit of hard working members like John Fisher, Jim Kinnear and Bob Ashforth and later Dick Flohil, Anne Arpin, Baron McCormick and

Jack Aldred that in retiring from active duty, their efforts in each case carried the Society's development on to a progressively higher plateau. The Society will always be indebted to them for their help.

As the Society entered the year 1967 the current change of address to P. O. Box 520, Weston, Ontario was made from the previous P. O. Box 8 at King, Ontario. John Arpin continued as Chairman, Idamay MacInnes remained Treasurer and John Fairhead was appointed Secretary. Dick Flohil served as editor of the first two issues of the magazine which replaced the newsletter. With the magazine came the present-day name of the Society's publication "THE RAGTIMER". Regular magazine departments were established using the help of Roger Hankins, Tom Shea and later Tex Wyndham as contributing editors. Following completion of the initial conversion work undertaken by Dick Flohil the job of editor was then shared by John Arpin and John Fairhead. Another added feature of identification for the Society at the beginning of this period was the introduction of our popular logo "The Ragtime Society Hat". This was the work of Jack Thompson.

The year 1967 also marked the centenary of the founding of Canada as a nation. The country was formed from the confederation of most of its existing provinces in 1867. Well in advance of the centennial year celebrations, Canadian authors and composers were invited to submit songs or music honouring the occasion. John Arpin came up with "Centennial Rag". The number will be found on John's 1965 recording "Concert In Ragtime". The rag was copyrighted and published by BMI Canada Limited in 1966.

At the beginning of 1968 our present-day front cover design of THE RAGTIMER was used for the first time. The artist was again Jack Thompson, (Chief Designer of New Center Studios in Detroit). Because it was found that the magazine format had become much too costly to produce, Volume 7, Number 1, being the first issue of THE RAGTIMER in 1968, was also the last of the magazine series.

A NEW THRUST FORWARD

In 1968 other factors existed in the form of an ever-growing work load. The sale of records and sheet music had been increasing. The amount of secretarial work had grown tremendously. Delays were imposed by a lengthy strike of Canadian postal employees. Anne Arpin and Baron McCormick began to give John Arpin some much needed assistance in his multi-duty role as Chairman, Co-Editor of THE RAGTIMER and general administrator of the Society's affairs. Jean Cuff took over the sale and handling of music records.

A special committee was formed in the summer of 1968 consisting of Anne Arpin, John Arpin, John Fairhead, Baron McCormick, Idamay MacInnes, Allen MacInnes, Jean Cuff and Jack Cuff. This Committee concluded that publication of THE RAGTIMER should be resumed on a regular basis but in the less elaborate form of the earlier newsletter. In so deciding it was felt three purposes would be well served. THE RAGTIMER would become economically practical, the preparation work would be less demanding and time consuming and finally it would again open the way to more frequent communication with the Society's membership. This was done and publication of THE RAGTIMER took its existing form for the last two issues of 1968 and has continued ever since on a bi-monthly basis without interruption.

During 1969 and 1970 Anne Arpin and Baron McCormick gradually assumed responsibility for the publication of THE RAGTIMER and in addition accomplished a much-needed task of centralizing and coordinating the day-to-day activities of the Society. The special committee that had been formed in 1968 continued in existence as the Ragtime Society executive. Jack Aldred became a member of the executive during 1970, while Allen MacInnes became inactive until his election to the Board of Directors in the following year.

A SIGNIFICANT COMMITMENT

During 1970 discussions began at executive meetings, under the chairmanship of John Arpin, as to the merits of seeking incorporation for the Society. It was a time of vigorous debate and prolonged study. Legal advise was sought. In the result, Incorporation became effective as of June 30th, 1970, followed by an official announcement in THE RAGTIMER of Jan/Feb 1971. The present period in the Society's history began then in 1970 as an incorporated body. That part of the Society's history has already been recorded.

AN OVERALL VIEW OF ACCOMPLISHMENTS

Before moving to a conclusion it is desirable to tabulate some of the activities that have provided a service to the far flung membership of the Society. It should be of interest to point out that a recent study revealed that members of your Society are located in 5 Provinces of Canada, 34 States of the U.S.A., 8 European Countries, with a scattering of members located in the Carribbean, Africa, and as far away as Asia, and Australia. The total membership is moving to the 500 mark and could be reached before the end of our tenth anniversary year.

Lp RECORDS		RELEASED
Society Produced Records		
RSR-01	Classic And Modern Rags - Tom Shea	1963
RSR-02	Prairie Ragtime - Tom Shea	1964
RSR-04	Ragtime Down The Line - Charlie Rasch	1966
Cooperatively Produced Records		
RSR-03	Concert In Ragtime (Scroll) - John Arpin	1965
RSR-06	The Other Side Of Ragtime (Scroll) - John Arpin	1966
RSR-08	The Music Of Joe Jordan (Arpeggio) - Lois Delano	1968
Independently Produced Records		
RSR-05	Mississippi Valley Ragtime (Scroll) - Trebor Tichenor	1966
RSR-07	The Entertainer (Arpeggio) - Max Morath	1968

MUSIC REPRINT CHAPTERS	YEAR	No. of REPRINTS
Chapter No. I	1964-65	18
Chapter No. II	1965-66	24
Chapter No. III	1967	24
Chapter No. IV	1967-68	24

MUSIC REPRINT CHAPTERS	YEAR	No. of REPRINTS
Chapter No. V	1969	24
Chapter No. VI	1970	24
Chapter No. VII	1972	24

Prior to the introduction of the Music Reprint Chapters, reprints were produced on an individual basis in the period 1962 to 1964 for a total of 23 rags.

BASHES

The names listed under each bash is my attempt to recall the first occasion a particular performer attended and took part officially in the proceedings. Many of them have attended all or most of the later bashes. For example, Eubie Blake came to the 3rd, annual bash and has not missed one since.

Introductory Bash - Home of Jim Kinnear - King, Ont. Dec. 12th, 1964
(The night of the memorable fog) (The Red Carpet Saloon)
Bonnie Roberts, Don Burns, Gale Foehner, Tom Shea, Walt Gower, Bill Chestnut, host Jim Kinnear Sr., Jim Kinnear Jr. at age 16, Bob Kinnear at age 12, Idamay MacInnes and Jack Cuff.

1st. Annual Bash - Home of Jim Kinnear - King, Ont. Feb. 20th, 1965
(The Red Carpet Saloon)
John Arpin, Bob Darch, John Cossar and Cathy Faulkner.

2nd. Annual Bash - Home of John Arpin - Weston, Ont. June 18th, 1966
Max Morath, Bob Seeley, Charlie Rasch, and other band personnel.

3rd. Annual Bash - Home of Ken Vinen - Port Hope, Ont. Aug. 26th, 1967
(The Little Red Schoolhouse)
Eubie Blake, Trebor Tichenor, author Rudi Blesh and host Ken Vinen.

4th. Annual Bash - St. Jude's Church Hall - Weston, Ont. July 27th, 1968
Tex Wyndham, Mike Montgomery, Kathi Backus, Eli Kaufman, Olive Brown, and Magic by Baron McCormick.

5th. Annual Bash - Bayview Golf and Country Club - Toronto, Ont. Nov. 1st, 1969
Henry Cuesta, David Jasen, Kerry Price (Gower), "Sister Kate" Ross, Dick Saunders, Bob Fertig, Gary Webeck and Bud Taylor.

6th. Annual Bash - York University - Toronto, Ont. Oct. 24th, 1970
(Glendon College)
Merrywilliams Newland, Peter Harrison, Jeff Grossman, Roger Hankins, Dave Flowitt, Bob Boury, Mike Schwimmer, Bill Albright, Betty Redelsheimer, David Fleury at age 15, and Gordon Sheard also at age 15.

7th. Annual Bash - Cara Inn - Toronto, Ont. Nov. 6th, 1971
Gerry Vondy, Tom Noel, Phil Stock, Harvey Roehl, Russell Stettler, Ben Conroy and Tony Hagert.

8th. Annual Bash - Cara Inn - Toronto, Ont. Oct. 14th, 1972
Don Ewell, Ian Fisher, Michael Robinson, Milt Davis, Ron Davis at age 14, Austin Kitchen, Jack Phelan, Paul Klinger, Ralph Grugel and John McLeod.

MINI-BASHES

In the spring of 1971 the Society invited the forming of an informal Entertainment and Social Committee on a voluntary basis, as a response to the wish of many local members for more frequent ragtime happenings than is offered by the Society's Annual Bash. That committee was formed and now includes: Bill McCrostie (Chairman) Zella Connell (Secretary), Gail Bell-Smith, Isabel Dickson, Isabelle Stewart, Marjorie Wittman, Dr. Bohdan Barna, Pel Bell-Smith, Jack Cuff, Don Jarvis, Lorne McEachnie and Mark Wittman. Others who have served on the committee are Jack Aldred, Elmer Renaud and Raymond Richards.

1st. Mini-Bash - Royal Canadian Curling Club - Toronto, Ont. June 18th, 1971
Sound Movies by Joe Showler, Bob Graham, Bob Williamson, Bob Brimson, Howard Herron, Gordon Sheard, Dave Flowitt, Idamay MacInnes and Jack Cuff.

2nd. Mini-Bash - Dutch Sisters Motel - Toronto, Ont. Feb. 5th, 1972
Isabel Dickson, Isabelle Stewart, Malcolm Hansen, Dit Holt, Austin Kitchen, Mark Wittman, David Fleury and Zella Connell with Tape recordings.

3rd. Mini-Bash - Royal Canadian Curling Club - Toronto, Ont. May 6th, 1972
Milton Davis and Ron Davis.

OTHER PERFORMERS

Many contemporary performers of ragtime have already been mentioned in this story of our Society. There are many others, not mentioned who have been brought to Society members' attention by the periodic posting of their appearances under the "Something Doing" section and through offerings of Lp records in THE RAGTIMER. The Society has endeavoured to serve its own purpose by publicizing the names and activities of enthusiastic performers of ragtime, in various ways over the years. The list of those performers not already mentioned must certainly include the following: Charlie Thompson (died June 13th, 1964), Glenn Rowell (died October 8th, 1965), Bob Ackerman, Don Ashwander, Bill Bolcom, David Bourne, Jaki Byard, Anne Charters, Charles Davis Jr., Neville Dickie, Bob Durst, Gary Ellison, Percy Franks, Don Franz, Bob Greene, Jim Hession, Dave Leibman, Peter Lundberg, Bill Mason, Ken (Ragtime $ Bill) Mayhercy, Glen Meyer, Bill Mitchell, Marvin Montgomery, Knocky Parker, Frank Powers, Joshua Rifkin, Eric Schoenberg, Steve Spracklen, Lowell Schreyer, Richard Skrika, Cap'n. John Smith, Willie (The Lion) Smith, Al Stricker, Butch Thompson, Peter Turner, Bill Turner, Jim Tyler, Terry Waldo, Bob Wright, Charlie Young, and Dick Zimmerman. The list is far from complete.

ACKNOWLEDGMENTS

It always happens, when making reference to the names of countless persons, that embarrassing and unintentional omissions or errors will occur. The Society would

certainly wish that it could be otherwise. To the named then, and more particularly to the unnamed there goes a sincere and thankful acknowledgment of all they have done in support of the Society over the years. They include every member of the Society, past and present, and our many friends outside the Society. They are all the talented people who have contributed help to our publications, have worked on projects, have offered ideas and counsel, have contributed to the entertainment side of Ragtime. Included too are those who have quietly done so much work for the Society without any particular recognition and finally it is those who perform ragtime in their own private corner because of the sheer love of it.

CONCLUSION

The "Ragtime Era" began 75 years ago. It was in 1897 that ragtime quietly made its first meaningful appearance as a new and distinctively different kind of music. The music first found acceptance at the lower end of the social scale. Prejudice has long hindered an appreciation of ragtime. Eubie Blake, now in his 90th year, still fondly recalls his mother's reactive edict when she first caught him as a young boy playing ragtime on the family organ - "Get that ragtime out of my house!" Even today the 75th birthday anniversary of ragtime passes by with little if any attention from the world at large.

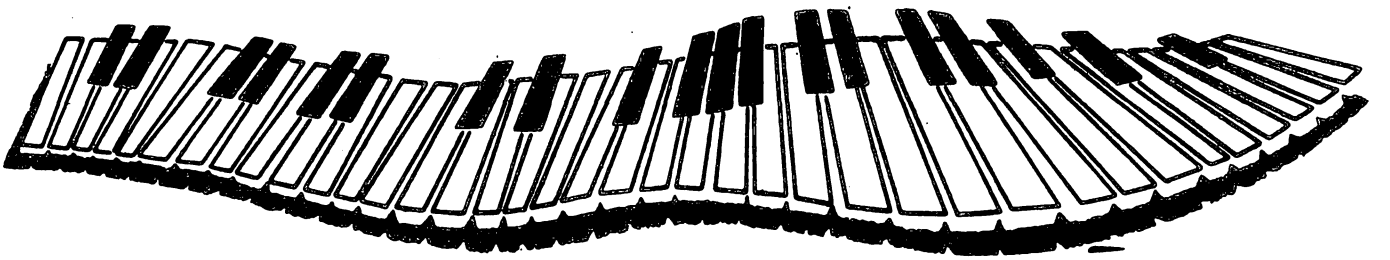
The Society is dedicated to the proposition that pure ragtime of quality has an established and ongoing classical musical form of its own. Stated arbitrarily, ragtime is not a static music of historical interest alone. For 75 years, ragtime has survived and developed on its own merits, through the works of several generations of composers. Further, ragtime throughout those years, has influenced the trend of popular and other contemporary music at the same time.

During the years 1962 through 1972, there has been a growing public awareness and understanding of ragtime in terms of music appreciation. Ragtime is a music that refuses to be forgotten or lost in the mists of time. All the music and the names of pioneers like Joplin, Scott and Lamb, have already taken on an immortal glow. Ragtime has an irresistable quality and a freshness that cannot be ignored in today's world.

We can be justly proud of our Society as we come to the end of our tenth anniversary year, with the knowledge that the SOCIETY, through its members, has made an important and leading contribution to the preservation and development of ragtime. As I write these final words in the month of September, 1972, it is easy to get a feeling that the Society's Toronto members have had an impact over the years on local musical tastes. Surely there is some indication of that in the enthusiastic welcome and current presence in various Toronto Clubs of John Arpin, Bob Darch, Don Ewell, Earl Hines, Ralph Sutton and Dick Wellstood - all pianists who are familiar with the ragtime idiom.

Ragtime had a very powerful influence on the development of early Jazz. However it is also apparent that ragtime, far from being absorbed into Jazz as is sometimes claimed, remained a catalyst, equal in rank to the Blues. Ragtime will continue to survive as an established musical form in its own right and will continue to act with catalytic effect on the mainstream development of popular trends in music. Surely future anniversaries of significance of THE RAGTIME SOCIETY Inc. will be able to record that this has been so.

THE RAGTIME SOCIETY ANNUAL BASH "1972"



The Eighth Annual Bash represented the final crowning event in the SOCIETY'S tenth anniversary year celebrations. It was all packed into one glorious weekend of ragtime, with the main event being held on Saturday, October 14th. Once again the attendance reached the 300 level. The Cara Inn, located at the Toronto International Airport, still provided the perfect setting. The responsiveness, participation and enthusiasm of those in attendance was never greater or more apparent. It was a gala affair in all respects.

SOCIETY members holding top-level professional standing in the entertainment world, took time out from their busy schedules to join in the activities. Their presence created a star-studded event which piled highlight on highlight. Personalities belonging to this category were Eubie Blake, Don Ewell and Bob Darch.

The SOCIETY continues to operate the annual bash as a private party for members and their guests on a limited basis. Each occasion becomes a special happening which generates its own particular brand of magic. This year was no exception.

Tex Wyndham, who is well known to the membership, for his excellent Record Reviews in THE RAGTIMER, must be thanked for his help and a job well done as usual. Tex was called upon to again perform the role of master of ceremonies. There was a coordinated flow of entertainment from talented performers which began at 3:00 p. m. on Saturday afternoon and lasted until 10:30 p. m.

The after-hours portion of the proceedings began at 10:30 p. m. in the two large hall rooms on the convention floor of the hotel, and lasted into the small hours of Sunday morning. It was a free-wheeling period of high enjoyment and music. When you visited one room, you worried about the fun you were missing in the other room. It was a pleasant kind of problem.

Surely there is no other place in the world where so much ragtime is heard in one continuous session. A lot of fine ragtime was played by a lot of competent members. It kept the listeners appreciately attentive from the very beginning to the very end.

Here then is an attempt at capturing recollections of performances which formed the major content of a memorable day of ragtime. The tone was set at the scheduled starting time of 3:00 p. m. by Tex Wyndham, with an "Anthem-to-Joy" rendition of the 1897 "Mississippi Rag". This rag by W. H. Krell is looked upon, historically, as the first one ever published.

Russell Stettler played the opening set (Candlestick Rag, Pineapple Rag, Crazy Bone Rag). Harvey Roehl followed (Riverside Rag). Tom Noel came next (Halley's Comet, Suffragette Waltz, Echoes Of Spring). Tom is an actor from the world of theatre where he is highly regarded for his characterizations and in particular for his impersonations of Mark Twain.

Roger Hankins, a regular contributor to THE RAGTIMER made a performing appearance (Louisiana Rag, Sunflower, Calico Rag). Geraldine Vondy from Denver then made her contribution in behalf of the distaff side of the membership (Swipsey Cakewalk, Easy Winners). There followed a Ragtime Guitar performance of the same Swipsey Cakewalk by Milton Davis who also performed (Ostrich Walk, Heliotrope Bouquet). Jack Phelan was next to play (Thumbtacks Rag - his own composition, Dill Pickles Rag).

At this point the time had come to begin a phase that can best be described as a true "Reunion In Ragtime". Bob Darch came on stage in response to noisy urgings and welcoming applause. (Currently appearing at THE SILVER RAIL Tavern in Toronto - See "Something Doing" column of THE RAGTIMER). Bob's rapport with a ragtime-oriented audience which included many friends of long standing was so complete as to make comment inadequate. As an inbetween bonus to his entertaining remarks we heard Ophelia Rag, his own representation of a strain from Joplin's "A Guest Of Honor" a vocalized medley of Songs by Percy Wenrich, Maple Leaf Rag and a special purpose rendition of Joe Jordan's "That Teasin' Rag". The purpose became apparent as he called for Don Ewell to join him in a two piano rendition of That Teasin' Rag which became a spell-binding transition of a two piano duet into a brilliant solo performance by Don Ewell as Darch with deliberate mischievousness left the stage.

When Don Ewell moved toward the stage to join Bob at one of the two pianos he received a standing ovation. (Don is currently appearing at the CAV-A-BOB Club on the mezzanine of the Arcade Building in Downtown Toronto - See "Something Doing" column of THE RAGTIMER). While his reputation preceded him, there was no doubt about his eminence as a masterful giant of the piano keyboard, from the moment the music began to flow from his breath-taking performances at the Baldwin Concert grand. It was shear joy to hear him explore the innovative possibilities of Joe Jordan's famous composition. Then came a heart-warming reunion with another musical giant as Don discovered the presence of Eubie Blake and the two artists embraced each other. Don concluded his afternoon appearance with Jelly Roll Morton's number "The Pearls" which he invested with the kind of feeling, only he can bring to the music of Morton.

Who could be brave enough to follow the great Don Ewell? At any rate the time had come to begin clearing the main hall for the dinner preparations. This task was effectively accomplished by SOCIETY director Jack Cuff (Nagasaki, Sponge, Wildflower Rag).

A general move was then made into the second hall where a band session took over with the following personnel - Walt Gower, clarinet; Ralph Grugel, trombone; Tex Wyndham, cornet; Mike Montgomery, piano; John McLeod, banjo; and Mike Schwimmer, washboard. (Sisier Kate, Sweet Georgia Brown, Some Of These Days, Limehouse Blues). The pre-dinner interlude ended with Ben Conroy from Texas laying down his solid renditions of two crowd-pleasing boogie numbers.

The Guildhall was once more occupied and the dinner session began. This period

was turned into a time for musical nostalgia as Ian Fisher demonstrated the scope of a vintage turn-of-the-century pianola (This is a piano roll playing mechanism which is pushed up to, and strikes, the keyboard of an ordinary standard piano). Mike Montgomery brought along selected 65 note rolls from his own collection which Ian used on the family heirloom. (Rose Leaf Rag, Grace And Beauty, The Strenuous Life, Alexander's Ragtime Band, At A Georgia Camp Meeting, Ragging The Scale, Hot Chocolate Rag, Echoes From The Snowball Club).

The evening session began with the thunderously applauded return of Don Ewell to the piano. Once again the creative magic of Ewell permeated the room as he played James P. Johnson's plaintive "Snowy Morning Blues". For his final solo, Don romped through his own famous treatment of Fats Waller's "Handful Of Keys". An appreciative audience was reluctant to let him go.

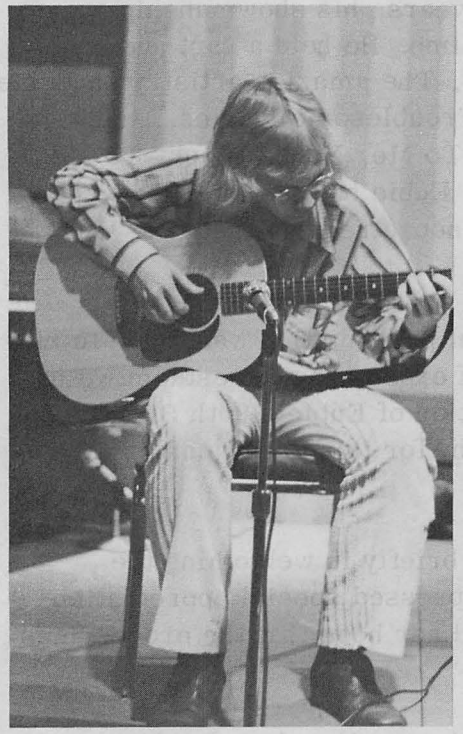
A special presentation was then made to Bob Darch by John Fisher as part of the tenth anniversary celebrations of the SOCIETY to recognize and pay tribute to Bob for the inspiration and encouragement he provided when the earliest considerations were being given to the formation of THE RAGTIME SOCIETY at the beginning of 1962.

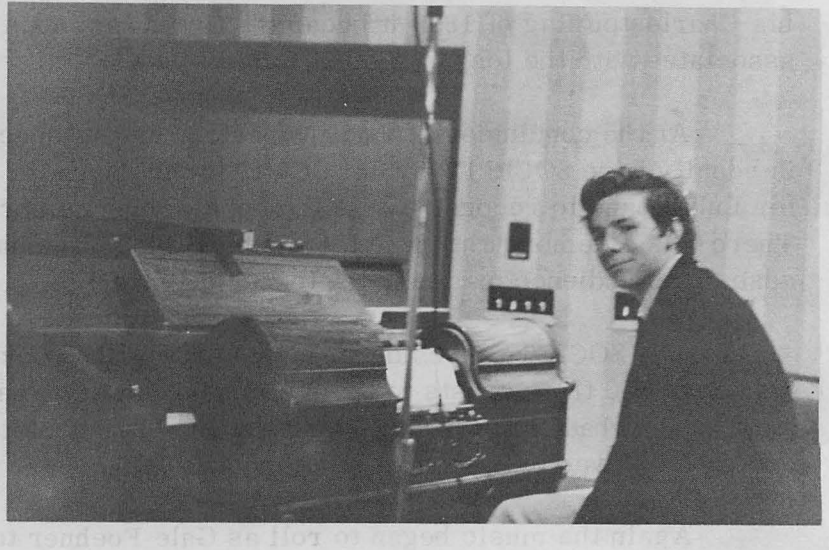
The yielding of one highlight gave way to another as the gracious and honored Eubie Blake made his long-awaited appearance. Again the swelling ring of applause filled the room. It was a very special occasion for members of our SOCIETY, and for this last surviving pioneer of the Ragtime Era, as Eubie Blake nears his 90th birthday. While Eubie has been in show business for more than 70 years, his showmanship continues to shine through, undimmed by the passage of time. He held a rapt audience completely in his power as he talked and played the piano. The amazing artistry of Eubie Blake unfolded as he moved through his performance of Troublesome Ivories, Classical Rag, Tricky Fingers, Spanish Venus, You Do Something To Me, You're Lucky To Me, Stars And Stripes Forever, and Memories Of You. While Eubie had not intended to play his Charleston Rag of 1899 it became a final unanimous encore request that everyone associates with the long career of Eubie Blake.

At the conclusion of Eubie's performance a special presentation was made to him in behalf of the SOCIETY by Jack Cuff, for the purpose of expressing the esteem we have for Eubie, and to recognize also the approaching celebration of Eubie's 90th Birthday. There was a demonstration of the warmest kind of empathy for this great man, as the assembled audience paid homage to Eubie Blake.

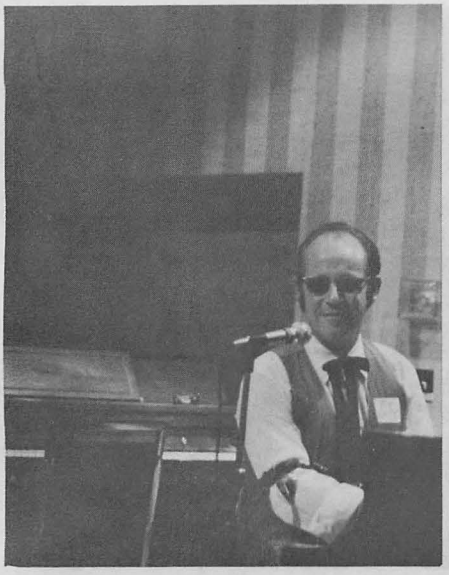
The SOCIETY President, Idamay MacInnes spoke briefly in welcoming the members and their guests to the 8th Annual Bash. She expressed special appreciation to those who had come from distant places. Idamay stated her hope that the proceedings would be enjoyed by everyone in attendance.

Again the music began to roll as Gale Foehner took over the piano for his contribution to ragtime (Original Rags, Medley of 18th. St. Strut and Kater St. Rag, and finally his own composition S. D. A. Rag named for his three sons Stephen, Douglas and Andrew). Tex Wyndham followed with (Great Scott Rag, Lily Queen, a Zez Confrey medley of vocals - Kitten On The Keys, Tricks and Stumbling). Tex completed his set with Knick-Knocks Rag. Kerry Price Gower played two rags (Weeping Willow Rag and her own Kerry Rag).

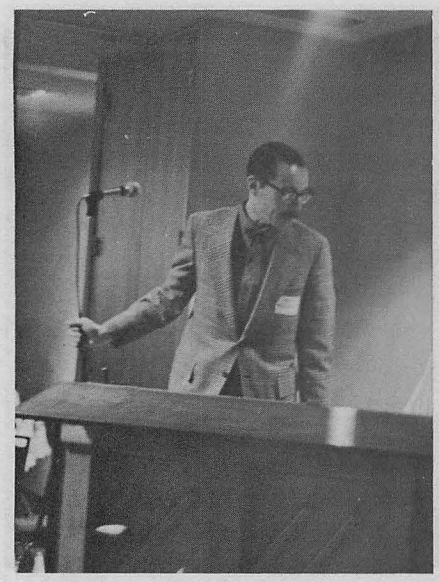


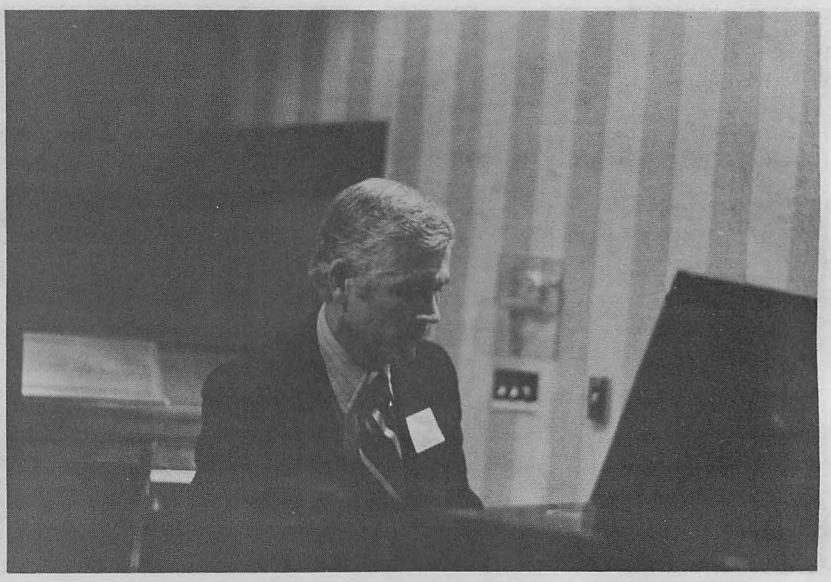


1. BILL ALBRIGHT
2. Society Founders - IDAMAY MacINNES / JIM KINNEAR / JOHN FISHER
3. MICHAEL ROBINSON
4. MILTON DAVIS
5. IAN FISHER at vintage Pianola



1. BOB DARCH
2. DON EWELL / EUBIE BLAKE
3. EUBIE BLAKE
4. DON EWELL
5. GALE FOEHNER
6. Messrs. SCHWIMMER / WYNDHAM / MONTGOMERY / GOWER





1. TEX WYNDHAM (M. C.)
2. JACK PHELAN
3. KERRY & WALT GOWER
4. BOB DARCH accepting gift
5. TEX WYNDHAM (Performer)
6. Messrs. KLINGER / GOWER / SCHWIMMER / MONTGOMERY

Then came another Ragtime Guitar interlude by Michael Robinson (Maple Leaf Rag, Powder Rag). Austin Kitchen followed on piano (Mississaugua Rag - his own composition and Rambler's Rag). Gordon Sheard was in his usual excellent form as the next pianist (Dream Rag, Keep Off The Grass, an untitled Sheard composition and Gladiolus Rag).

Bill Albright provided another of the day's many highlights as he delighted the audience with his comments and his dazzling piano work (Carolina Shout, Charleston Rag for Eubie, Honky Tonk Train, Meat Loaf Blues with vocal, Brass Knuckles - by Bill Albright and Bill Bolcom and an Albright composition - Old Tom Turpin with vocal).

The more formal part of the program ended with a band-backing, of vocals by Kerry Price Gower. The group consisted of Paul Klinger, cornet; Walt Gower, clarinet; Mike Montgomery, piano; and Mike Schwimmer, washboard. (I Ain't Gonna Give Nobody None O'My Jelly Roll, When Ragtime Rosie Ragged The Rosary, Daddy Do, Nobody's Blues But Mine, Oh Baby, Oh Daddy, Cakewalkin' Babies From Home).

Then came the informal part of the program with still more performers. Professional pianist Dave Flowitt was a late arrival. Ted Witt of Cleveland brought out his clarinet, Gale Foehner switched from piano to banjo, 14 year old Ron Davis played ragtime like an oldtimer, David Fleury was another late starter at the piano, and Jack Cuff and daughter Isabelle Stewart did some two piano work together. Both rooms were in action as the late hours raced along to their final moments.

John Norris, the editor and publisher of Coda Magazine, operated a busy record counter for the SOCIETY, with the latest in Ragtime Lps. moving at a brisk pace. The autograph seekers were well rewarded.

The Friday evening reception of incoming ragtimers and the Sunday afternoon afterglow both had their high periods of fellowship in ragtime.

To end as we began, the 8th Annual Bash is now a matter of history. But for those who attended it will long be remembered as one of the greatest events ever, in the presentation of live ragtime.

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NOTICE TO MEMBERS OF THE RAGTIME SOCIETY
(Re an illustrious fellow member)

EUBIE BLAKE - Born February 7th, 1883, will be 90 on his next Birthday, this coming February 7th, 1973, a Wednesday.

Members who wish to address birthday greetings to the venerable patriarch of Ragtime may do so by mailing to:

MR. EUBIE BLAKE,
c/o EUBIE BLAKE MUSIC,
284-A STUYVESANT AVE.,
BROOKLYN, N.Y. 11221, U.S.A.

"CLUB 76"

By W. J. McCROSTIE

That name brings the memories flooding back and in this year 1972 as we are celebrating the 10th anniversary of The Ragtime Society Inc., I would like to take you back for a nostalgic look at where it all began.

I do not intend to make this an erudite well-researched and factual history of the Club but rather to put down some of my own memories of many an evening spent at a very special place in the company of a wonderful group of people.

It was different in so many ways - out of the main stream of Toronto night-life on the first floor of an office building on St. Clair Avenue, a block east of Yonge Street. In the basement was Le Cabaret, Toronto's finest dining spot of its time. It had been opened by a retired insurance man, Bob Cooke, and became an instant success on the Toronto scene. Bob had some early problems - the License Board made him paint a dress on Nicollette, a nude, that was the focal point of the room's decor - and the music. Bob's favourite number was 'Bill Bailey' and the chanteuse type singer in Le Cabaret when requested by the owner did her best -- but.

Shortly after, Bob Cooke heard a ragtime pianist while on vacation and decided that this was his type of music so he signed Bob Darch to a contract to play for two - six week engagements at his Toronto Club - which at that time he didn't have. So in 1959 he transformed the main floor of the building over Le Cabaret into a dining lounge and from the street address called it "Club 76".

Because of its adherence to a policy of ragtime music and the calibre of the talent that Bob brought to the Club it soon attracted a regular and faithful following. From the start it had a special feeling - The Club - where the same familiar faces appeared night after night.

In the next few years the list of entertainers included such great names in the field as Bob Darch, Max Morath, Johnny Maddox, Glen Rowell, Charlie Young, Ray Rose, Joe Lamb, Eubie Blake, Lil Armstrong - each with their own inimitable style.

As well as those illustrious names who appeared on stage, other names come to mind - Carman, the Maitre'd; do you recall Bob Darch's story of Carman in the jungle during the war - with the betel juice running down his cheeks; or Kay McKinnon who presided over the cash register and the waiters - Vince for one. They weren't hired help - they were friends.

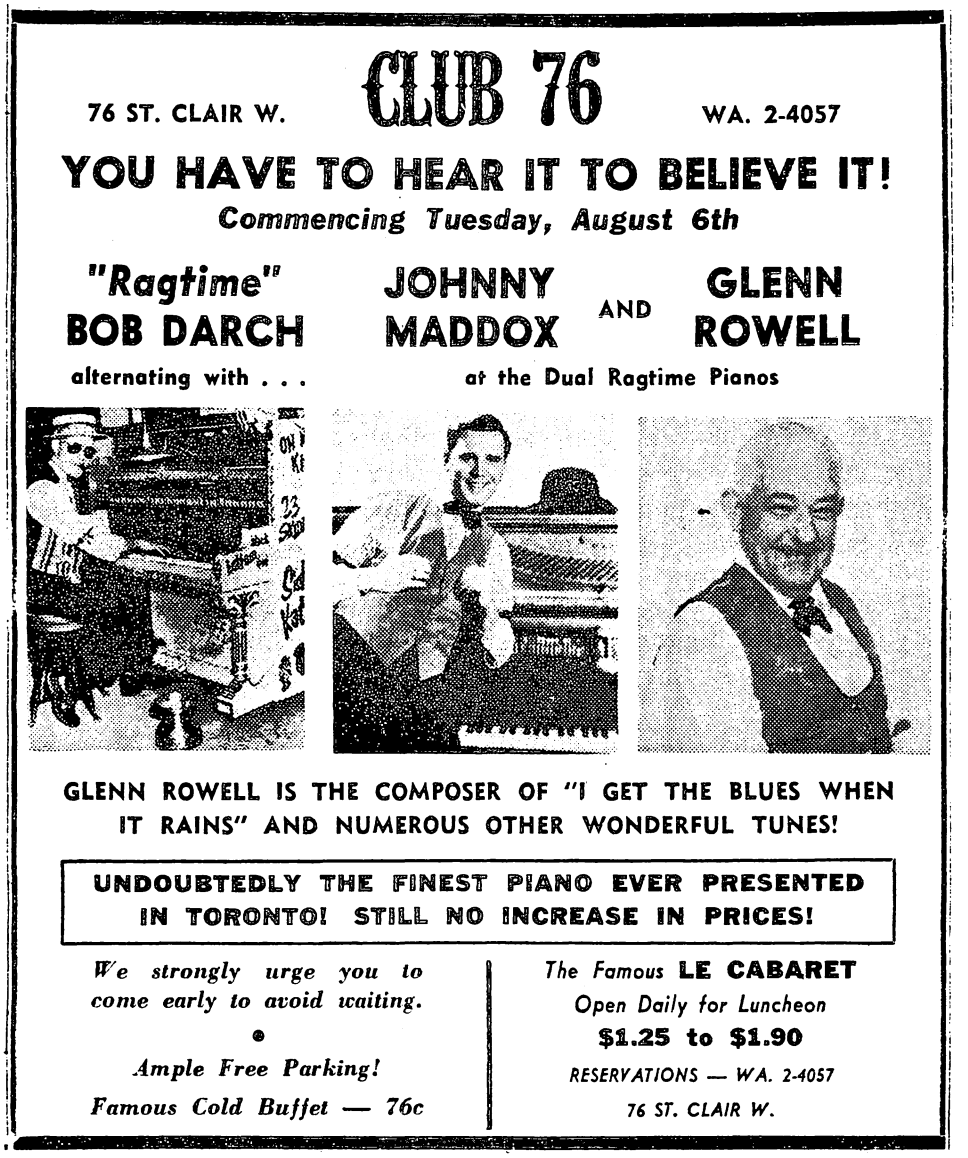
Then there was the non-professional talent - Mr. Gash and his handkerchief tricks - the many vocal "talents" ? ? - all uncovered during the sing-a-longs.

What are your special memories of those days ? ?

I remember Bob Darch's jokes - "but some girl's surely lost a mighty fine friend" or "Come on, Dad, its only a game" or "No - but that's a mighty fine suit he's wearing". I can still hear Mae Rowell's description of Glenn's reaction when Johnny Maddox called to ask Glenn to come to Toronto to play with him at the Club. "No way, I couldn't John" and as Mae told it "all the time the big ham was packing his bag with his free hand". Glenn Rowell - "I Get The Blues When It Rains" and that beautiful smile. Johnny Maddox

sorting over a carton of old music a customer had brought in to him. Remember Bob's snuff for the ladies, Bull Durham for the men, and Charlie Young's movies.

When again will we have a cast of hundreds ?? assisting Bob Darch with cheers, boos and hisses as the Sheriff and his entire posse take up the chase of the villain or the sweet voices raised in the Salvation Army song - "Rum by Gum", after which Bob described "76" and the dry martinis. Then again there were the times just sitting there between shows and listening to Glenn's tales of the very early days of radio and on to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Globe & Mail, Toronto, Monday August 5th, 1963.

the headline show of Ford and Glenn on national radio, or Lil Armstrong and her accounts of the Chicago jazz scene during prohibition where on her fourteenth birthday she was playing piano for King Oliver years before Louis came to Chicago.

Among the regulars at "76" during these wonderful times were a group of people who believed in the need to preserve the wonderful ragtime music. As they talked about it at the Club and outside they were literally forced into doing something about it by Bob Darch - "Do something about it", he said and in 1962 The Ragtime Society was born.

The original group who started it all - John Fisher, Jim Kinnear, Allen and Idamay MacInnes, and later John Fairhead, John Arpin, Jack and Jean Cuff, et al, - all of these people gave unstintingly of their time for something they loved and most of them are still doing business at the same old stand.

But an era was coming to an end. In his hey-dey Bob Cooke had Clubs in Winnipeg and Montreal as well as Toronto but these others ran into various troubles and Bob was not a well person. He tried to sell Le Cabaret and hold onto Club 76 but this fell through. Bob Cooke died November 17, 1963. Shortly thereafter Bob's widow sold the combined rooms.

Just prior to this the Winnipeg Club had closed and Bob brought the act booked there to Toronto and so for the last two weeks Bob Darch, Johnny Maddox and Glenn Rowell were all on stage.

Came closing night and all the regulars who could crowd in were there. This was not a wake but a wonderful and moving musical experience. Bob, John and Glenn were never in better form, the sing-a-longs were never better. Even the buffet was tastier.

But closing time came and all three entertainers were on stage for the finale - and then something I couldn't begin to describe, only those who were there will know what I mean. Everyone in the audience were on their feet applauding -- Applauding Bob, John and Glenn, of course, but also applauding all the other entertainers who had sat at the piano, and Bob Cooke and the staff and thinking of all the wonderful friendships made at the Club that were to last for years. The ovation lasted for over half an hour for we all knew when we stopped applauding the end to something irreplaceable had come.

So Club 76 became a memory and ragtime suffered a blow in Toronto but the Ragtime Society went on to bigger and better things and helped many of us to fill the gap and to keep up the interest in Ragtime.

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Something Doing Cont'd from Opposite Page.

BOB SEELEY	- at Charlie's Crab Restaurant & Lounge, 3230 Pine Lake Rd., Orchard Lake, Mich., Mon. thru Sat.
TREBOR TICHENOR	- and the Saint Louis Ragtimers can be heard on The Goldenrod Showboat in St. Louis, Missouri.
PETER TURNER	- with the Apex Jazz Band, at the Sword In Hand, Bury, St. Edmund's, England.
TERRY WALDO	- at Deibel's Restaurant, German Village, Columbus, Ohio, Wed. & Thurs. Nights.
TEX WYNDHAM	- and The Red Lion Jazz Band, appearing regularly, at The Surry Restaurant, 1100 Philadelphia Pike, Wilmington, Del.
PERFORMERS:	Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - in the Odyssey Lounge at the top of the Hyatt Regency, Toronto, 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE & BILL BOLCOM - Joint Concert, Goodman Theatre, Chicago, Ill., Feb. 5/73.

"Ragtime" BOB DARCH - at the Silver Rail Tavern, 225 Yonge St., in Toronto, 9:00 p. m. to 1:00 a. m.

DON EWELL - at the Cav-A-Bob, Arcade, 137 Yonge St., in Toronto, 9:00 p. m. to 1:00 a. m.

DAVE FLOWITT - at the Brunswick Hotel, 481 Bloor St. W., with the Climax Jazz Band, Tues. & Wed. 9:00 p. m. to 1:00 a. m.
at Grossman's Tavern, 379 Spadina Ave., with band group, Thurs. 8:30 p. m. to 12:30 a. m.

JOHN MADDOX - at Cherry Creek Inn, Denver, Col., Nov. 20 to Jan. 6/73.

KEN MAYHERCY - "Ragtime $ Bill" at "The Gallery", Steamboat Springs, Col., until end of 1972.
at Cherry Creek Inn, Denver, Col., Jan. 8 to Feb. 17/73.
(Congratulations on Marriage to Patricia on Nov. 26th).

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Mich., Fri. Nights.

MAX MORATH - on the road with his show "At The Turn Of The Century."

TOM NOEL - on the road with his living portrayal show "Mark Twain At Home". At Kellogg Community College, Battle Creek, Mich., Jan. 18/73. At Ohio State Univ., Columbus, Ohio, Jan. 19/73.

CHARLIE RASCH - & "Sister Kate" with the Jacktown Jazz Band, at Bill Cones' Downstairs Saloon, Jackson, Mich., Fri. & Sat. Nights.

(Continued On Page 28)

Maple Leaf Rag

COMPOSED BY

SCOTT JOPLIN.

PRICE 50¢

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